



EOC

for English Language Arts

Student Booklet
(Form A)

Student Name	

School	
_____	_____
Teacher	Date

The materials in this diagnostic tool are intended to assist teachers in determining if students have mastered the Nevada Academic Content Standards associated with the End of Course (EOC) Examination. More importantly, this tool is intended to identify specific remediation needs for individual students.

Teachers shall not use the results as part of their grading, since this tool is not intended as a summative or interim assessment.

Performance on these items is not intended to predict performance on the EOC Examinations. Instead, teachers and schools should use the results to inform and enhance teaching and learning.

The number of items in this tool, and points assigned to items, do not reflect the number of items and scoring rules associated with the EOC Examination.

Directions for the English Language Arts End of Course Diagnostic Tool

This booklet contains reading and writing tasks for you to answer. There are two types of questions in this booklet.

Short answer questions require you to write brief answers in complete sentences or write individual words or phrases.

Essay questions require you plan, write, and revise elaborate answers to questions about the reading passages. You may use scratch paper to plan your writing and to write a rough draft. Your essay will be scored on three major criteria. Consider the following questions as you plan, write, and revise:

1. Organization and purpose

- Do you clearly state your topic and maintain your focus?
- Do your ideas flow from introduction to conclusion, using effective transitions?
- Is the organization clear?

2. Elaboration of evidence

- Do you include relevant evidence from the passage(s), as well as your own ideas?
- Do you effectively express ideas, using precise language and appropriate vocabulary?
- Do you maintain an awareness of audience and purpose?

3. Conventions

- Do you follow the rules of usage, punctuation, capitalization, and spelling?

After you have answered each question, take a moment to reflect on your confidence in your answer. Put an X in the box that best describes your confidence in your answer. Please answer questions as you actually feel (rather than how you think you should feel).

mark one

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

Now begin your work. Read the passages and write your answers to the questions in the space provided.

Author Kate Chopin and abolitionist Sojourner Truth were both known for their fight against social norms that limit women's possibilities in life. Read the following short story by Kate Chopin and Sojourner Truth's speech and answer the questions that follow.

“The Story of an Hour”

by Kate Chopin

- 1 Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.
- 2 It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of “killed.” He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.
- 3 She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.
- 4 There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.
- 5 She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.
- 6 There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.
- 7 She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.
- 8 She was young, with a fair, calm face, whose lines bespoke repression¹ and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

¹ repression — the act of not allowing a memory, feeling, or desire to be expressed

- 9 There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.
- 10 Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “free, free, free!” The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.
- 11 She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.
- 12 There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow creature. A kind intention or a cruel intention make the act seem no less a crime as she looked upon it in that brief moment of illumination.
- 13 And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!
- 14 “Free! Body and soul free!” she kept whispering.
- 15 Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”
- 16 “Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.



Kate Chopin was born in Missouri in 1850. She is best known for her realistic stories of daring women. She began to write after her husband's death. Most of her work was forgotten after her death in 1904 until scholars rediscovered and praised it.

- 17 Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.
- 18 She arose at length and opened the door to her sister's importunities.² There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.
- 19 Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. But Richards was too late.
- 20 When the doctors came they said she had died of heart disease—of joy that kills.

Reference:

Chopin, Kate. "The Story of an Hour." *The Awakening and Selected Stories*. Ed. Sandra M. Gilbert. New York: Penguin Books, 1984. Retrieved from <http://www.katechopin.org/story-hour/> [In the public domain.]

² importunities — important request or demand

“Ain’t I a Woman”

by Sojourner Truth

- 1 Delivered 1851 at the Women's Convention in Akron, Ohio
- 2 Well, children, where there is so much racket there must be something out of kilter.¹ I think that 'twixt² the negroes of the South and the women at the North, all talking about rights, the white men will be in a fix pretty soon. But what's all this here talking about?
- 3 That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?
- 4 Then they talk about this thing in the head; what's this they call it? [member of audience whispers, "intellect"] That's it, honey. What's that got to do with women's rights or negroes' rights? If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?
- 5 Then that little man in black there, he says women can't have as much rights as men, 'cause Christ wasn't a woman! Where did your Christ come from? Where did your Christ come from? From God and a woman! Man had nothing to do with Him.



Born into slavery in New York circa 1797, Isabella Baumfree escaped to freedom in 1826 and changed her name to Sojourner Truth. An abolitionist and women's rights activist, she is best known for her speech on racial inequalities, "Ain't I a Woman?" that was delivered, without advanced preparation or notes, in 1851 at the Ohio Women's Rights Convention.

¹ out of kilter — not functioning properly

² 'twixt — between

- 6 If the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they is asking to do it, the men better let them.
- 7 Obligated to you for hearing me, and now old Sojourner ain't got nothing more to say.

Reference:

Truth, Sojourner. "Ain't I a Woman?" *History of Woman Suffrage*. Vol. 1. Ed. Elizabeth Cady Stanton, Susan B. Anthony, and Matilda Joselyn Gage. Rochester, NY: Charles Mann, 1898. Retrieved from <http://sojournertruthmemorial.org/sojourner-truth/her-words/> [In the public domain.]

Answer the following questions about the passage “The Story of an Hour.”

1

RL.4

Describe the tone of paragraph 5. Support your answer with **three** words or phrases that denote that tone.

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

2

RL.5

RL.1

Identify and explain a turning point using evidence from the text.

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

3

RL.3

What can you infer about Mrs. Mallard’s relationship with her husband from paragraph 13?

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

4

Read the following lines about Mrs. Mallard.

RL.3

0

1

2

- **“Free! Body and soul free!” she kept whispering.** (paragraph 14)
- **No; she was drinking in a very elixir of life through that open window.** (paragraph 16)
- **There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory.** (paragraph 18)

What can you infer about Mrs. Mallard’s emotions?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

5

Read this sentence from paragraph 20.

RL.4

0

1

2

When the doctors came they said she had died of heart disease—of joy that kills.

Explain the irony of the underlined phrase.

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

6

Write a brief, objective summary of the passage.

RL.2

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.**7**

Analyze how the order of events creates surprise.

RL.5

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

Answer the following questions about the speech “Ain’t I a Woman?”**8**

Explain why the speaker presents the series of ideas in the order she does in paragraph 3. Use examples from the text in your analysis.

RI.3
RI.1

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

9

Read this sentence from paragraph 4.

RI.5

If my cup won't hold but a pint, and yours holds a quart, wouldn't you be mean not to let me have my little half measure full?

0

1

2

Explain the meaning of this sentence as it is used in the speech. How does it contribute to the development of the speaker's claim?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

10

What is the main purpose of paragraph 6? What evidence supports your analysis?

RI.5
RI.1

0
1
2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

11

Analyze Sojourner Truth's use of rhetorical questions. What effect does it have? Use evidence from the text to support your answer.

RI.6
RI.1

0
1
2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

12

Explain the central idea of this speech. Describe how the speaker shapes and refines her central idea.

RI.2

0
1
2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

13

Is Sojourner Truth's language formal or informal? How does this choice of language impact the purpose of the speech?

RI.4

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

14

Delineate and evaluate one specific claim in the speech.

RI.8

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

Answer the following question about both “The Story of an Hour” and “Ain’t I a Woman?”

15

RL.2
RL.1
RI.2
RI.1

What central idea do “Story of an Hour” and “Ain’t I a Woman?” have in common? Use evidence from both texts to support your answer.

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

16

W.2

Compare Kate Chopin's short story to Sojourner Truth's speech and analyze how both texts address the idea of freedom. Support your comparison in an essay with relevant evidence and specific examples from both texts.

P/O

0

1

2

3

4

E/E

0

1

2

3

4

C

0

1

2

15

Go On 

Read the text and answer the questions that follow.

Sustainable Fashion

by Tyson Butcher

- 1 “Sustainability” is a popular buzzword these days, but what exactly does it mean? According to the Environmental Protection Agency (EPA), sustainability “creates and maintains the conditions under which humans and nature can exist in productive harmony . . . [and] that permit fulfilling the social, economic, and other requirements of present and future generations.” As the idea of living a sustainable lifestyle has become more widespread in recent years, consumers have begun to demand that the products they buy are produced in sustainable ways. It’s a trend that has made a new type of clothing, dubbed “eco-fashion,” very fashionable indeed.
- 2 Why has clothing become such a concern for those who want to live more sustainably? Consider that Americans threw away an estimated 13.1 million pounds of clothing and textiles in 2010, or 5.3% of all solid wastes that made it into U.S. landfills that year (according to the EPA). As large as those numbers are, they do not even include shoes or other wearable accessories that were thrown out. While 15% of this clothing was recovered for reuse and recycling, that still leaves a lot of old clothes and shoes in the nation’s landfills.
- 3 But the environmental impact of clothing involves more than just where our used clothes end up. To calculate the true impact of, say, a cotton T-shirt, we must go back to the beginning: to the farm where the cotton was grown. Cotton is a very water-intensive crop that is typically grown with heavy application of insecticides; in fact, cotton accounts for more insecticide use than any other single crop in the world. Cotton that is grown in the U.S. is often shipped off to other countries, such as China and Honduras, where it is processed with chemicals and dyes before being made into our T-shirt. The completed shirt is then shipped back to America, where it is sold. While all that shipping back and forth uses up a lot of energy, shipping actually accounts for less than half of the energy that will eventually be used on that T-shirt over its lifetime. According to the Audubon Society, about 60% of the energy cost of a T-shirt comes from washing and drying it—and washing adds a water cost as well.
- 4 Given this environmental impact, it’s easy to see why many consumers are bypassing cotton T-shirts for clothing that is produced in more sustainable ways. And where consumer dollars have gone, clothing makers have followed. Many companies have started using organic cotton that is grown without pesticides or chemicals. Others use natural fibers that require less water than cotton, such as bamboo or hemp. A wide array of natural fibers—some old, some new—have become increasingly popular with consumers and manufacturers, including wool, silk, jute, corn, flax, and soy.
- 5 While some eco-conscious consumers avoid synthetic, petroleum-based fabrics, such as polyester and nylon, even these fabrics can be produced in more sustainable ways by using recycled materials. One clothing company recycles plastic soda bottles and makes them into winter parkas. Other companies recycle old clothes and then remanufacture the synthetic material into new clothes.



- 6 Sustainability, however, does not just mean being good to the environment; it also means being fair to fellow human beings. Clothing is often made in ways that are hazardous to workers who are underpaid and mistreated. One of the goals of the eco-fashion movement is to make sure that the farmers who grow the raw materials and the workers who manufacture the clothing are able to work in safe and fair workplaces.
- 7 Eco-fashion's rise in popularity has even caught the attention of some top fashion designers who are beginning to add organic silks and recycled-plastic fabrics in their clothing. Overall, however, the fashion industry has been slow to pick up on this trend. While the big design houses have hesitated, many smaller clothing makers have moved quickly to fill the demand, producing clothes in a sustainable way and marketing their eco-friendliness to consumers. If successful, these smaller brands are sure to get the attention of larger brands and others looking to profit from the movement.
- 8 Given this rush to capitalize on eco-fashion's newfound popularity, consumers who seek true sustainability in the products they buy would do well to remember the old Latin phrase caveat emptor: let the buyer beware.
- 9 Shoppers everywhere are now bombarded with advertising and packaging that touts the "organic," "fair trade," or "green" qualities of a product. While some of these terms are defined by regulations (for example, organic crops are certified by the U.S. Food and Drug Administration), others are open to interpretation: what really makes a product "green"? Consumers who wish to purchase truly sustainable products should examine the labels closely—and perhaps even do some research on the manufacturers—to make sure the products are actually as eco-friendly as they say they are.
- 10 Fashion is an industry that is built on constant change, and designers and manufacturers are always seeking out the next big thing. However, there is every reason to believe that sustainable clothing is something more than just a temporary fashion trend. With human populations rising, along with the demand for limited resources, the current popularity of sustainable clothing is likely to become an enduring, long-term shift in the way clothes are made and sold.

**Reference:**

Butcher, Tyson. "Sustainable Fashion." *Smarter Balanced Assessment Consortium: English/Language Arts CAT Practice Test Scoring Guide, Grade 11*. Smarter Balanced Assessment Consortium, 14 May, 2014. Web. Retrieved from http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0ahUKEwjB5vX486nKAhUGE5QKHRuLDKQOFgggMAE&url=http%3A%2F%2Fwww.smarterbalanced.org%2Fwordpress%2Fwp-content%2Fuploads%2F2015%2F08%2FG11_PracticeTest_ScoringGuide_ELA.pdf&usg=AFQjCNF4mq7Ypv83JJzsUkvy0WXIbbBL9A&sig2=-mEJ4atmCzmMiWsl3Nz08w

Answer the following questions about “Sustainable Fashion.”

17

RI.3

Read this sentence from paragraph 1?

According to the Environmental Protection Agency (EPA), sustainability “creates and maintains the conditions under which humans and nature can exist in productive harmony . . . [and] that permit fulfilling the social, economic, and other requirements of present and future generations.”

Why does the author introduce the subject of the passage with the EPA quote?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

18

RI.4

What does “eco-fashion” mean in paragraph 1?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

19RI.3
RI.1

Why does the author address the environmental impact of the fashion industry before discussing the commercial response to eco-fashion? Cite supporting evidence from the text.

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

20

RI.5

What evidence does the author provide to support the idea that the fashion industry changes when the attitudes of consumers change?

0

1

2

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

21

This is a two-part question.

RI.4

PART 1

0

What is the connotation of “caveat emptor: let the buyer beware” as it is used in paragraph 8?

1

2

PART 2

How does “caveat emptor; let the buyer beware” enhance the reader’s understanding of paragraph 9?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

22

Read the following statements.

RI.6
RI.1

0

1. It is easy for consumers to tell the difference between a brand that's actually helping to make the planet a better place, and one that's just riding the eco-friendly bandwagon.

1

2. It is important to remember that even the best environmentally-friendly products will have a less-than-great impact on the planet.

2

With which of these statements would the author **most likely** agree? What textual evidence supports your reasoning?I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

23

RI.2

Read the following statements.

- ☐ 0
☐ 1
☐ 2

1. Consumers must be wary of companies who use false advertising to benefit from the eco-friendly and sustainability trends.
2. There are many considerations within the production, manufacturing, and recycling of textiles that support the need for sustainability.

Which statement **best** summarizes the central idea of the text? Explain your reasoning.

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

24

RI.6

This is a two-part question.

PART 1

- ☐ 0
☐ 1
☐ 2

Explain the author's purpose.

PART 2

How does the use of rhetoric advance the argument?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

25**This is a three-part question.**RI.8
RI.1**PART 1**

0

Identify the claims the author uses to support his argument.

1

2

PART 2

What evidence is used to support these claims?

PART 3

Is the evidence effective? Why or why not?

I am ☐ *very confident* ☐ *somewhat confident* ☐ *not confident* that my answer is correct.

26

W.1

Write an essay that persuades your audience to adopt eco-friendly manufacturing practices. Use relevant and sufficient evidence from the text to support your argument.

P/O

0

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2

3

4

E/E

0

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2

3

4

C

0

1

2



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